

The Polish Review

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FOR YOUR FREEDOM AND FOR OURS!



POLAND SPEAKS . . .

From the Forthcoming Book by Stanislaw Strzetelski,
"Where The Storm Broke"

A DANGEROUS SLOGAN



THE following slogan is repeated countless times by statesmen, brass hats and writers:

Our only aim is to win this war. All other problems must wait for solution until the war is over. It is impos-

sible at present to discuss the future organization of the world. Undoubtedly, there will be a fairly long interval between the last day of the war and the signing of a treaty of peace. This interval may last four or five years. It will be a transitional period between war and peace, and we shall then have plenty of time to work out a new political and economic organization of the world.

That's true. You are perfectly right, everybody agrees. You could not expect that a new order will manifest itself as suddenly as the divine Minerva, who leaped from Jupiter's head, and that this will happen on the final day of the war, when a deadly silence succeeds the roar of heavy artillery. There must be a transitional period. We all remember that after the first world war there was such a period.

The superficial slogan is repeated thoughtlessly like an axiom, confirmed by the experience of a century. Nobody seems to realize that such a point of view is threatening the whole of our civilization.

The truth is that this war — and here also everybody agrees — is far different from any other conflict; it is a great revolution. It has destroyed and is destroying not only human life, and material treasures, but also old institutions, organizations, dogmas and principles deeply rooted in human nature.

The war has smashed the very foundations of our life, which for decades and centuries were believed to be indestructible. Some of these institutions, already doomed, are still existing, thanks to the inflexible martial laws and all the

mechanisms of war ordinance. The war ordinance with an iron grasp maintains and coordinates antagonistic claims, conflicting ambitions, and cravings of millions of human beings.

Nonetheless when the war is over, when there will come an end to the period of martial law, and when the victorious but totally exhausted armies will return to their homes, a normal continuation of institutions — already shaken to their foundations — would be out of question. Can we expect that during the transitional period these institutions will continue a normal existence, and that temporary laws and decrees will suffice to settle the most important economic and political claims? Can we hope that the dynamic human masses will not pull to pieces the weak dam of a makeshift legislation? Are we sure that a new unexpected cataclysm will not disturb the red-tape bureaucrats, discussing the future of the world during this transitory period? Such a cataclysm might be a new edition of the Napoleonic 100 days of epic adventure.

Since the majority of us share the same opinion about the revolutionary transformations of the social and the economic structure of the world, it would seem most risky to allow such an "interim" to become a field of action for antagonistic activities and revolutionary tendencies.

A patient who has undergone a surgical operation could not be left with a wound open to all kinds of infection. This is why it is essential to get rid of the dangerous conception of a lengthy provisional state of affairs, and of the delusion that only after the war can peaceful research work on the reconstruction of the world begin.

A deep sense of responsibility urges one to draw a definite plan of political and economic organization for the world immediately after the war. It is obvious that some details of this plan should be adjustable to new requirements, but in any case the general principles and their quick realization require immediate action.

GERMANS WAR ON POLISH BOOKS

By ADAM ORDEGA



BEFORE me lies a "List of Books Banned by the Germans from Libraries and Reading Rooms" in Poland. Its forty - nine pages contain the interminable index of more than fifteen hundred authors and their works included in this amazing purge. To some of

the names is attached a note "all the works", and some of the writers in the list wrote a great number of works — *Kraszewski*, for instance, the popular novelist of the 19th century, stands for thirty-three banned novels; the 20th century author, *Zeromski*, for twenty-four. The fifteen hundred entries represent the incredible figure of four or five thousand works, victims of this sudden and wholesale confiscation.

This purge of Polish books was carried out in 1940, but in the first months of the German occupation, in the autumn of 1939, there had been a preliminary raid when all English and French books were eliminated. This was the initial stage of the effort made by the Germans in 1940 to destroy Polish culture. Their main purge was carried through with unbelievable thoroughness, with the avowed aim of destroying the Polish book.

The list of banned books makes one shudder: it is a document that will stand forever as a disgrace to 20th-century Germany. It should be published *in extenso* to prove to all free nations, by the arid eloquence of facts, to what degree of barbarism "the nation of poets and thinkers" has fallen. It will remain for the future a testament of German savagery, compared to which the mediaeval burning of books or the destruction of libraries at the time of the religious wars of the 16th and 17th centuries is mere child's play.

The history of Polish culture has known other persecution of the Polish book in the 19th century. But the charges brought by the Austrian police in the first half of the 19th century against the famous *Ossolineum* library in Lwow, and even the brutal persecution of the Polish press by General Murawiew in Russian Poland after the defeat of the insurrection

of 1863 were little compared to Hitler's thorough and systematic attempt to obliterate the Polish book.

It is not so much the books themselves that arouse German fury. By destroying the books they seek to crush the nation's consciousness. Every link with Poland's historic past, with her thousand-year-old civilization must be rooted out of the consciousness of the younger generation. The aim of this attack is to erase all memories of Polish life, to blot out of the minds of the Polish people everything they learned from their mothers' knee. History and literature that tell of armed resistance and economic struggle, geography and all Polish political thought must be annihilated. The Germans are determined to eradicate every trace of Polish culture, achieved by the efforts of many generations.

Polish historians may be proud that the fury of German hatred is mainly directed against them. Not

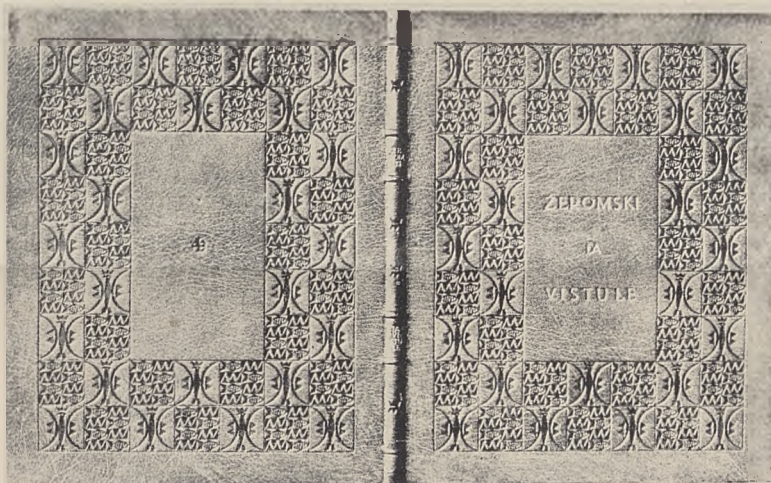
one single Polish historian is missing from the list of forbidden authors! Side by side with eminent historians of the last century such as *Kubala* and *Szajnocha*, historians like *Skalkowski*, *Konopczynski*, and many others appear. Even when Polish historians disagree as *Szujski* and *Bobrzynski* of the Cracow History School did with *Askenazy* and *Korzon*, all are indiscriminately destroyed. The histori-

cal novel has fared even worse, and popular authors are as rigidly suppressed as academic writers. The object is clear — to cut off Poland's past from the masses, to strike at the roots of historical knowledge among the rising generation.

All cultural development of the Polish nation has been proscribed. *Brueckner's History of Polish Civilization* has disappeared, although the author was professor of the University of Berlin, and with it other well-known cultural histories, works by *Lozinski* on old Polish life, *Bystron's* penetrating studies, essays on modern tendencies in Polish life. Works showing the main trends of Polish history have been most carefully suppressed. So thoroughly indeed that even a small pamphlet of *Heydel*, "Thoughts on Culture", is on this German index.

To weaken the resistance of the Polish people, all books even remotely recalling the struggles against the partitioning powers, or that might suggest opposition to the occupying power have been banned. For the Germans fear even to think of how Poland

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"WISLA" by STEFAN ZEROMSKI (FRENCH EDITION)
All Zeromski's works are banned by the Germans.

POLAND'S RAILROAD ACHIEVEMENTS WERE GAUGE OF NATION'S PROGRESS

By TADEUSZ S. WOLKOWSKI

CHARRED railroad stations, obsolete and depleted rolling stock, neglected tracks . . . was all that reborn Poland had as a transportation system after the last war.

To make matters worse the railroad network had formed part of three different systems, built mostly for reasons of military strategy without consideration of the economic needs of the country.

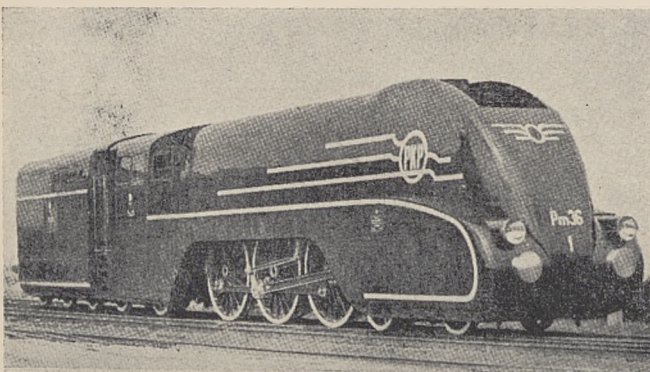
On these ruins, and in circumstances made most difficult by lack of capital and a mere handful of able, patriotic and efficient railroad men, Poland went to work to build a railroad system that was vital to the economic development of the country.

At first the travelling public had to be satisfied with a very few trains on the most frequented line . . . and of course the cars were overcrowded. Trains were often hours off schedule and very few of the stations had comfortable or warm waiting rooms.

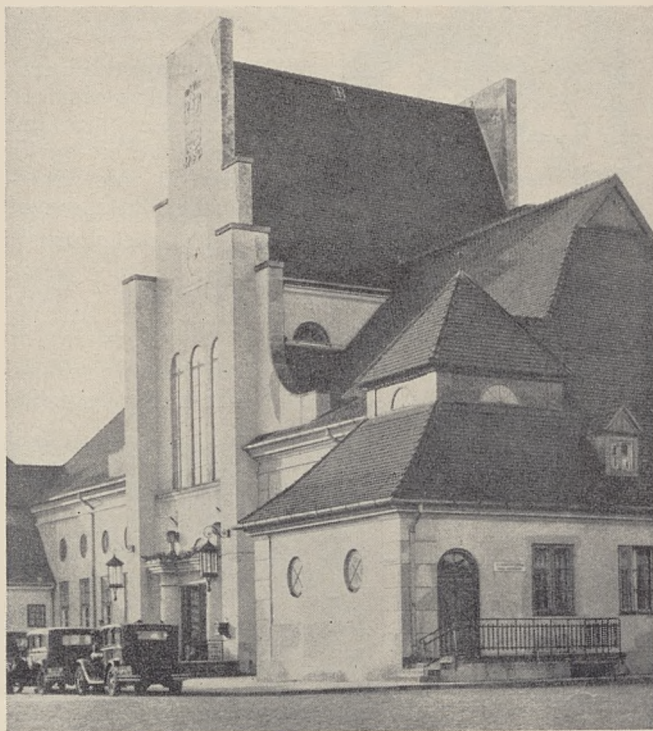
The shortage of cars and locomotives was acute. At the outset Poland's rolling stock consisted of 33,000 freight cars, 3,000 passenger cars and less than 2,000 locomotives — all out of date and badly in need of repair. Some idea of the construction work done in twenty years, may be gained from a comparison of these figures with those of 1938, when Poland could boast of 153,000 freight cars, 11,000 passenger cars, 5,300 locomotives — all of modern construction, all built in Poland.

Within a very short time the gloomy and shell-shattered railroad stations were rebuilt. Those who travelled in Poland noticed the clean and often picturesque stations, ornamented with flower beds and shrubs.

During the twenty years that this gigantic reconstruction work lasted, 300 large and 2,019 small bridges, destroyed in the first world war, were replaced by modern structures. More than 1,200 miles of new railroad lines were built, as well as station buildings, repair shops, bridges and underpasses.



Streamlined Engine Awarded a Prize at the Paris Exposition in 1937



GDYNIA TERMINAL

In 1938, the Polish railroads were operating a network of more than 13,000 miles and carried 226,000,000 passengers and 75,000,000 tons of freight.

To keep pace with the ever-growing needs of Polish trade freight cars had to be built as quickly as possible. This task was carried through successfully, and by 1926, when the coal strike in Great Britain deprived many countries of coal, Poland was able to enter the international market and make deliveries promptly.

New car and locomotive plants sprang up in various parts of the country and were kept working day and night on government contracts.

To speed up organization and increase efficiency the railroads were separated from the more static government administration and reorganized as a separate commercial, State-owned undertaking under the name of the Polish State Railways (Polskie Koleje Państwowe, or P.K.P.)

Great stress was laid on providing the public with the most modern travelling facilities: comfortable cars, convenient train connections, speed, etc. In this respect, Poland not only attained the standard of Western countries, but in many instances surpassed it.

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POLISH PEASANT WOODCUTS

POPULAR woodcuts made by peasants are a form of art that richly deserves attention. The oldest known form of engraving, woodcuts originated in the 14th century, and the art of printing was derived from woodcuts, first of words and then of letters from which prints were made on paper. The wood best suited for engraving is boxwood, but pear-wood and lindenwood are also used.

As is so often the case, the creators of the beautiful Polish folk woodcuts were uneducated Polish peasants, who managed to transmit their sense of beauty and harmonious composition to the medium in which they worked. To this day the Polish peasant loves to work in wood. In his spare time he takes a block of wood and whittles away at it until he has produced a lovely carved spoon, a dainty box or an expressive holy image.

Often the peasant artist who made popular woodcuts could not write, yet he managed to engrave a title beneath his cuts. The dubious spelling and distorted letters added to the interest of the engraving and the literary shortcomings of the artist emphasized his essential humanity.

Early Polish woodcuts were made with knives. In the 15th century pointed blades, similar to pen-knives were commonly used. This imparted characteristically sharp angles and rigid lines to the design. However, the knife was soon replaced by steel gouges of various widths. The lines became more fluid, the entire cut softer, more refined. Recent folk woodcuts, imitating the earlier cuts, are less refined, but no less expressive. In general, Polish folk woodcuts are marked by strong contours, enriched by shading obtained through the use of parallel lines.

Woodcuts were used as wall decorations and the prints made from them as coverings for coffers and other pieces of furniture. To make them more attractive these prints were colored with the aid of stencils. Water colors, oils and tempera were equally popular.

As the prints were made on rag paper, before the invention of wood paper, they have endured to this day. But

since the paper was not of the best quality, it was grayish rather than white. The coloring of the prints was a happy idea because it lent life to an otherwise monotonous cut.

Religion has ever been a popular theme with Polish folk artists. Their woodcuts further illustrate this. To meet the popular demand for religious pictures, artists ex-

ecuted cuts showing the Holy Family, famous miraculous pictures and images of saints occupying an especially warm place in the affections of the Polish peasantry. Incidentally, woodcuts showing the artist's conception of hellfire were also considered religious in nature.

The chief characteristics of the religious woodcut were boldness of drawing, omission of details and backgrounds with ornaments or emblems relating to the main figure.

However, there were plenty of instances where the folk artist, unfettered by the conventions of composition, was able to give his imagination and sense of composition free play. The folk artist tends to fill every bit of space with some sort of decoration. As in Byzantine and Romanesque art, perspective is of secondary importance. Thus, the space in the upper part of the cut is often ornamented with drapery or curtains. This theme is treated in a variety of ways. The drapery is either lavishly decorated or its folds are suggested by the ingenious use of shadows. Clouds and angels strategically placed are another favorite motif. Also typical of clothing and background treatment are the non-naturalistic plant patterns so dear to the Polish peasant. Lilies, roses and conventional star-shaped flowers recur time and again. Geometric designs are more rarely met with and generally confined to



"BRIGANDS"

ZAKOPANE WOODCUT

titude of the Mother of God are often rendered with true understanding.

The majority of the woodcuts that have withstood the ravages of time are of a religious character. But in various museums may be found collections of interesting examples of old lay woodcuts: The 17th century "Image of a Faithful Servant" and the "Lament of People of Various Degree on the Death of Credit" were among the best known.

Another priceless relic was the one-hundred-year-old colorful, excellently preserved folk woodcut depicting a scene from the fascinating life of the early 19th century mountain brigands of the Tatra Mountains. This print depicts the initiation of a new comrade to the band of the famed Janosik, the Polish Robin Hood. It shows the candidate in the act of proving his agility by executing a high jump in the course of which he simultaneously chops off the summit of a spruce with one hand and shoots off the top of a fir with the other. The composition is that of an artist. The print is divided into three parts, each forming an esthetic and thematic whole, but all taken together give a well-integrated and complete picture. The figure of the jumping brigand is skillfully balanced by the relative passivity of Janosik and the remaining four bandits, all

the decorative border and the edge of clothing. Architecture, frequently used to fill out the background, belongs to no particular style unless it happens to be a reproduction of a well-known miraculous shrine such as the monastery at Czenstochowa.

The faces, for the most part stylized, sometimes show real feeling — the suffering of Christ and the bea-

differently portrayed: one holding a rifle, another leaning on his axe, two others clinking mugs. There is further harmony in the treatment of such details as the direction in which the figures face, the alternating arrangements of the feet, the subtle differences in coloring, etc. Not only are there slight differences in attire, but each robber is a distinct type, with his own facial expression, haircut, and body structure. Of interest also is the detail that the four colors — blue, sienna red, brown and black, have not faded perceptibly, the light blue in particular having remained vivid.

Apart from woodcuts based on religious and lay themes, Polish folk artists also made cut-outs in wood from which prints were made on paper or on cloth. A print of this type was called "kołtryna" and was used to decorate walls and furniture. Kołtrynas were particularly popular in the papering of the inside part of coffee lids.

In the second decade of this century a group of Polish artists headed by Wladyslaw Skoczylas and E. Bartlomiejczyk, reacting against the trend to conservative naturalism, turned for inspiration to the primitive but expressive folk art of the Polish peasant. The woodcut technique reappeared on the Polish art scene. Younger artists such as St. Ostoja-Chrostowski, M. Dunin, T. Cieslewski, combined the native qualities of the Polish woodcut with the international modernistic principles of composition and drawing. Others like J. Konarska, B. Krasnodebska and W. Telakowska crossed the

traditional Polish woodcut with certain well-assimilated oriental influences. The Polish Pavilion at the New York World's Fair had on display numerous examples of this form of graphic art. The woodcuts in the folk art section were faithfully executed in the woodcut style, while the professional artists mentioned above displayed their versions of the folk woodcut. Skoczylas's work was native both in choice of folk themes and in execution.

Thus, both directly and indirectly, the Polish peasant's contribution to the evolution of the woodcut in modern Poland was tremendous. Without folk art influences Polish professional art would have been deprived of much of its freshness and sincerity. It would have been too similar to the artistic production of academic Europe.

The Germans may starve the Polish peasant, they may drive him from his village, they may shoot his family, but they cannot destroy his feeling for beauty and his inner life. For the Polish peasant is an artist and art is deathless.



OUR LADY OF ZDZIESZEWO



SAINT HUMPHREY



KOŁTRYNA

POLAND'S RAILROAD ACHIEVEMENTS

(Continued from page 4)

The Polish railroads were noted for their regularity. Even peasants working in the fields used to set their watches by the passing trains . . .

After extensive research by Polish engineers in all parts of the world, a new type of passenger car was adopted. Polish coaches were the only ones in Europe which could easily be transformed into sleeping cars, with four berths in each compartment. Regular sleepers (Pullman cars) were also run for those who could afford the extra fare.

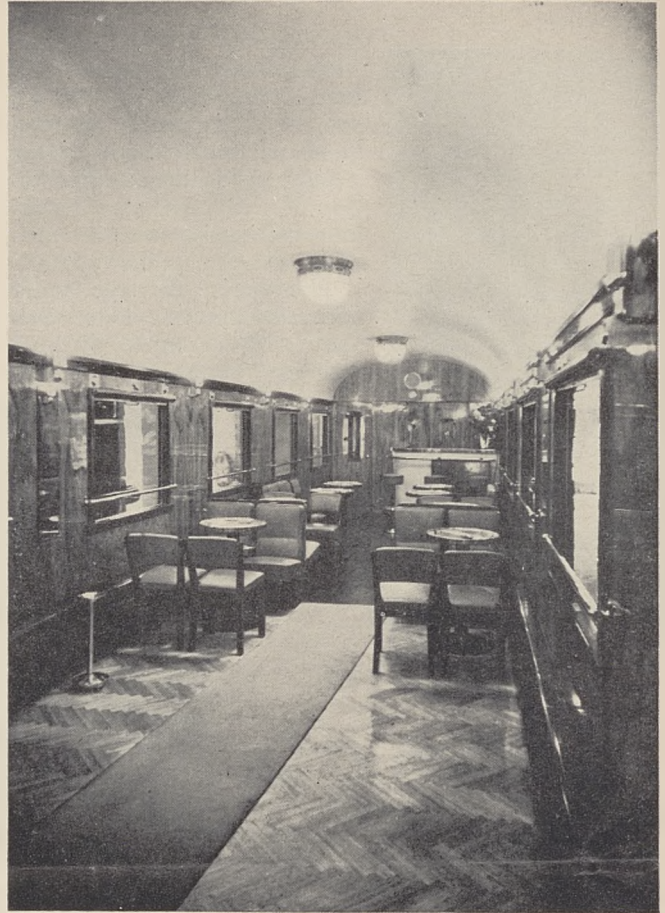
On certain trains each seat was provided with a radio plug, and for a nominal fee, a set of earphones was supplied, enabling passengers to listen to the latest news or enjoy the excellent music broadcast by the Polish radio.

Special compartments were provided for smokers, for women and on commuting trains for school children. During the hunting season, separate compartments were reserved for sportsmen with dogs.

Gradually, by improving the tracks or building "short cuts", travel time between many important points was substantially reduced. The greatest contribution in this respect was the introduction of modern, streamlined, self-propelled cars, equipped with powerful Diesel engines. These cars were soon running between the larger industrial cities and popular resorts. A trip from Katowice to Warsaw and back that formerly meant two nights on the train, could be made in a single day. These cars were very popular with business men. They were called Lux-Torpedoes.

In Poland the railroads did all they could to promote tourist traffic. Special week-end trains, substantial reductions on tourist or season tickets contributed greatly to the development of travel for pleasure in Poland. The Polish railroads went even further in their efforts to accommodate Polish tourists. Special tourist cars were constructed. These cars, divided into compartments, permitted the easy and quick transformation of seats into comfortable berths. Special niches were provided for luggage; each berth was equipped with a reading lamp. Many hooks and pegs were provided for hanging clothes, bags, etc. A small table in each compartment served a double purpose as stepladder to upper berths. Three spacious washrooms in each car provided ample facilities for the morning wash.

In 1939, for the first time, "camping cars" were introduced on the Polish railroads. Some old passenger cars were equipped with 8 berths, the rest of the car being transformed into a living room, kitchen and wash room, all fully furnished and equipped. Such a car could be rented at a reasonable price by tourists visiting the Eastern parts of Poland, where



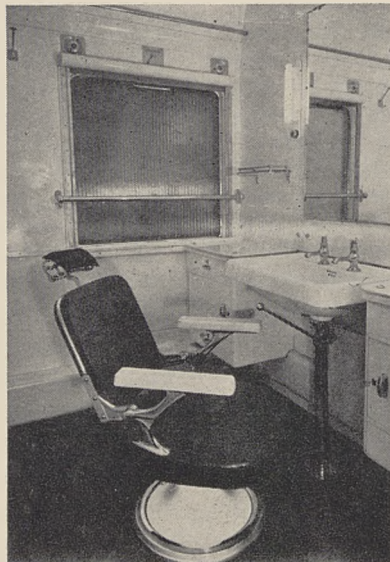
POLISH PARLOR-CAR

hotels were few and far between, or by campers who wished to spend their vacations in some particular spot in the mountains, or a lake or near a forest. At the nearest station, the car was sidetracked and left there for the time it had been rented, and then brought back to town.

Besides tourist and camping cars, Poland had another transportation novelty, unknown in other countries; bathing cars and "Bar-dancing-movie" cars were frequently attached to special tourist or long distance trains.

Bathing cars consisted of two complete baths, four showers, a barber shop, a waiting room (easily transformable into an operating room, in case of accidents) and special heating plant and water tank equipment.

The Bar-dancing-movie car had an attractive cocktail bar with tables at one end; the other part of the car served as a dancing floor. Music was provided by modern sound apparatus. When moving pictures were shown a screen was dropped over the cocktail bar, and pictures projected



BARBER SHOP ON WHEELS

POLISH TEXTILE INDUSTRY

AN AGRICULTURAL and livestock raising country, Poland has always been a purveyor of flax, hemp, and wool. As Polish towns were conveniently located on the great trade routes of Europe, they were among the first to manufacture linens and woollens. Poland was an important textile center, even before the partitions. When she regained her independence, she expanded her textile production to meet the needs of her thirty-five million people, and was soon able to compete with the oldest and best-known textile centers in the world.

Before the German aggression, Poland's textile manufactures included every type of linen, cotton, wool, hemp, jute, rayon, and silk piece goods.

Poland's textile industries were concentrated in three centers:

- (1) Lodz and nearby towns of Zgierz, Pabianice, Tomaszow-Mazowiecki, Zdunska-Wola, Ozorkow, and Brzeziny; this center also embraced such important places as Czeszochowa, Sosnowiec, and Zyrardow;
- (2) Bialystok and the various townships in its vicinity;
- (3) Bielsko and Biala, with the nearby factory settlements and townships.

Lodz, the Polish Manchester, was the cradle and most important center of Poland's textile industry. Its first cotton spinning mill, water-driven as elsewhere in Europe, was established in 1827. The first cotton spinning and weaving mill using steam-power was built about 1850 and equipped with 18,000 spindles and 100 looms. In 1938, there were more than 700 large and medium textile mills in and around Lodz. Some mills handled every stage of production — from spinning to weaving and finishing. Other factories specialized in semi-finished products, in processing and finishing goods. The largest cotton mill on the Continent was situated in Lodz. Its 8,000 operators produced more than a million yards of piece-goods per annum.

The whole cotton, cotton-waste and shoddy industry was concentrated around Lodz, which also produced combed-wool, worsted and union fabrics; household and technical felts, hats and hat hoods made from wool and hare and rabbit pelts; plain, printed, and fancy rayon tissues, from the cheapest to the most expensive; half-silks (with an admixture of cotton), ribbons in various widths with plain designs and in silk and cotton velvets, all kinds of webbings and tapes; cotton, wool, rayon and natural silk plushes and velvets in piece-goods and extra widths for curtains and covers; cotton, wool, and rayon upholstery fabrics from the cheapest to the most expensive grades; wool and jute carpets, imita-

tion lambskins and furs; sets of curtains, woven on tulle or net, with hand-embroidery; bedcovers; men's and women's scarves and shawls, colored and printed, in combed or worsted wool, silk or half-silk, cotton-shoddy, etc. Hosiery of all kinds including socks, stockings, sweaters, pullovers and slipovers in wool, silk, cotton and cotton-shoddy, were manufactured together with all kinds of underwear in silk, combed wool and cotton.

There were factories in Lodz which produced hair and paper fabrics for the millinery trade; imitation leather for bookbinding and upholstery; all kinds of technical fabrics and tissues for special purposes (such as bandage-gauze, etc.); ropes, string and twine from flax and hemp; linen hose for fire-brigades, fishing nets, etc.

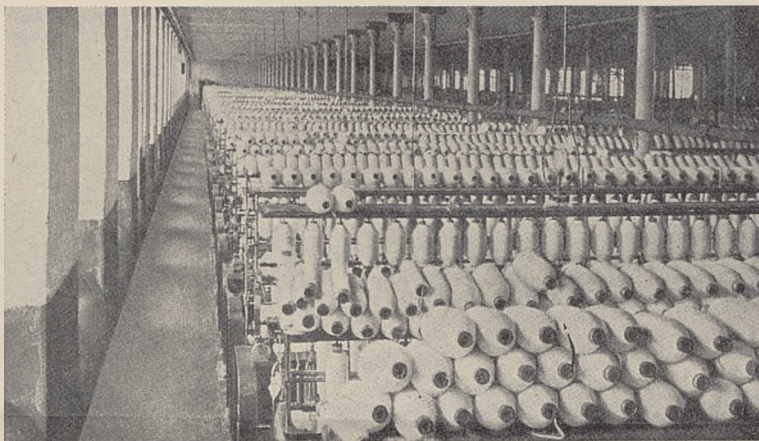
Not only did the Lodz mills meet all the requirements of the home market, but they were able to export their goods abroad. In 1937 they sold seven million dollars worth of textiles to foreign buyers.

There were about thirty large and fifty small textile mills in Bialystok, with an annual output of about twelve million

tons of goods. About a quarter of this production was exported. Suitings and overcoatings were manufactured in three grades. Blankets and rugs were also produced in three grades: union, plain woollen, and fancy napped. Apart from these textiles, the Bialystok works produced silk and cotton velvets, silk and half-silk tissues, hat-hoods and bodies, worsted yarns, and all kinds of garments.

Scores of woollen mills in Bielsko and nearby towns produced high-quality combed-wool Merino, fashionable plain and fancy, ladies' and men's woollens which enjoyed a European reputation. These fabrics were marked by their original designs and excellent finish.

The Bielsko district also produced cheaper combed-wool fabrics, pure worsted woollens, hats, special fabrics for oriental countries, face-cloth, billiard-table cloth, etc. The worsteds were exported in large quantities to Africa and to Asia. Bielsko was also an important center for the production of woollen yarns for the manufacture of hand-made carpets and kilims, knitting wool, and very fine combed-wool tissues for underwear. Also manufactured here were wadding, linen, hemp and jute goods, in the form of all kinds of fabrics, twine, string and ropes. Linen yarns were exported in considerable volume. Hand-tied carpets (imitations of Persian, Bukhara and Afghanistan) and imitation lambskins came from this region. The cotton mill in Andrychow near



COTTON SPINDLES IN LODZ

DOG MASCOT IS "BUREK" TO POLES, "PADDY" TO SCOTS

By TADEUSZ KWIECINSKI



FROM early morning there was unusual activity in the camp. After a quick breakfast, our company cleaned their guns and loaded dummies and ammunition on to army trucks. Everything pointed to a red-letter day for us: heavy target practice during attack, with artillery, tanks and perhaps even planes participating.

At long last, we piled into the lorries and headed for the firing grounds. Arrived at our destination, the company was lined up and our captain called out: "Volunteers to stand guard, fall out." No one stirred.

"Well then, count thirteen."

It was my ill fortune to be thirteenth (knowing the captain, I had taken precautions). I was duly posted and my duties were outlined to me.

Ten minutes later I was maintaining solitary watch on one of Scotland's typical heather-covered hills while my comrades were carrying on real warfare with tanks, planes and other wonders of the 20th century. When I took stock of my gloomy prospects for the next few hours, I felt a deep dislike for mathematicians in particular for the inventor of number 13.

I was in the midst of these doleful thoughts when I heard something like a human moan. Listening more carefully, I made out the low whine of a dog. Some two hundred yards from my post I came upon him lying in a pool of blood. Only his unhappy eyes reacted to my presence. I looked him over and saw that he had a gaping wound through both his rear

flanks. The poor beast had probably been struck by a stray bullet. He must have been lying there at least 24 hours, for the last time the Scottish troops from the nearby town had held target practice was the morning of the previous day.

I poured some water into my canteen-cup. He lapped it up greedily. I couldn't take care of his wounds until after manoeuvres, so I placed him on my cape and gave him a piece of chocolate for which he thanked me with his eyes.

From that moment I was putty as far as the mutt was concerned. I wanted to help him but I had no more water and no rags. In the distance I could hear shots, yells, the rumble of tanks and lorries — a full-fledged offensive. The hours dragged on. At first the dog's eyes kept following me. Then he closed them and only the slight rise and fall of his body showed that he was still alive.

Finally, the longed-for whistle announced the end of manoeuvres. Gently I carried him, cape and all, to the point of assembly. He aroused everyone's pity and interest. One of our cadets who had studied to be a veterinary dressed the hound's wounds, but did not give him more than 24 hours of life.

When we got back to town, we debated what to do with Burek (for so the company had christened him) and decided to keep him in our quarters. Through the Polish-Scottish Society, someone got in touch with an expert veterinary. The professor reassured us about the little dog's fate, saying he would recover.

Six weeks passed. Burek roamed all over the camp. He was the darling of the company. Gradually he began to understand us when we spoke to him in Polish.

Burek was rapidly regaining strength. He was really a handsome dog. But the healthier he got the sadder he grew. The main topic of conversation in the company was: Why is Burek so downhearted?

One evening Burek bid us good night, licking us all as usual, but his eyes were more sorrowful and his bark more subdued. The next morning he was gone. The whole company missed him. The place seemed singularly empty without his joyous bark. Some of us made remarks about "canine ingratitude," but the others forgave him, claiming that he

must have had a very important reason to leave such tried friends.

Two months went by. Burek was almost forgotten. From time to time, over a glass of beer, we speculated about his strange disappearance. One hot afternoon, as some of us were standing at the edge of our camp, Burek suddenly jumped out from nowhere, licking everyone and barking gayly. A moment later, two Scottish officers appeared. They asked us whether we had nursed the dog, and when we told them we had, they shook our hands, tears in their eyes. We asked them into the company club room where we patched together our stories.

Burek's name was Paddy, and he was their company mascot. He had gone through the French campaign and Dunkirk with them. One day, however, he disappeared during target practice. Despite a long search, they never found him. They had given him up for lost until one morning, two weeks later, he returned panting and exhausted, wearing fresh scars. Their joy was boundless.

But on their marches and walks Paddy would always urge his masters in one definite direction. Feeling that this would solve the mystery of his absence, they finally allowed him to lead them. Wagging his tail happily, he ran the twelve kilometers to our town. The officers realized that Paddy wished to acquaint them with his deliverers. They could not thank us enough for saving the dog's life. In the end they invited our company to their camp.

We accepted. After that not a week went by without several nice Scottish soldiers visiting our camp or some Polish soldiers visiting their company. Burek (the Scotsmen agreed to this name as a mark of their gratitude) changed masters every week and seemed satisfied with the arrangement.

Through this dog, each of us had gained 250 warm and faithful friends, who had begun to study Polish furiously so that Burek might not suffer from language complications, and incidentally, to spare us in our talks with them. They wanted to learn everything about Poland! This idyll lasted six months and our friendship produced many joint concerts and lectures.

One day several saddened officers and privates from our sister company came to us. They were leaving for Libya and came to bid us farewell. The leave-



COMRADES-IN-ARMS

taking was brief, army style, but many of us had a tear in his eye. Our young veterinary fondly hugged his first patient.

Now our company receives an airgraph from Libya every week. With great ceremony it is read on parade by our Captain. And every week the best "Anglicists" in our company sweat over a reply to our friends in the Western Desert.

Of such stuff is woven the new tapestry of Polish-Scotch brotherhood.

And after the war when the Scots accept the Polish invitation and come to Poland for a visit, they will be told upon arrival at Gdynia:

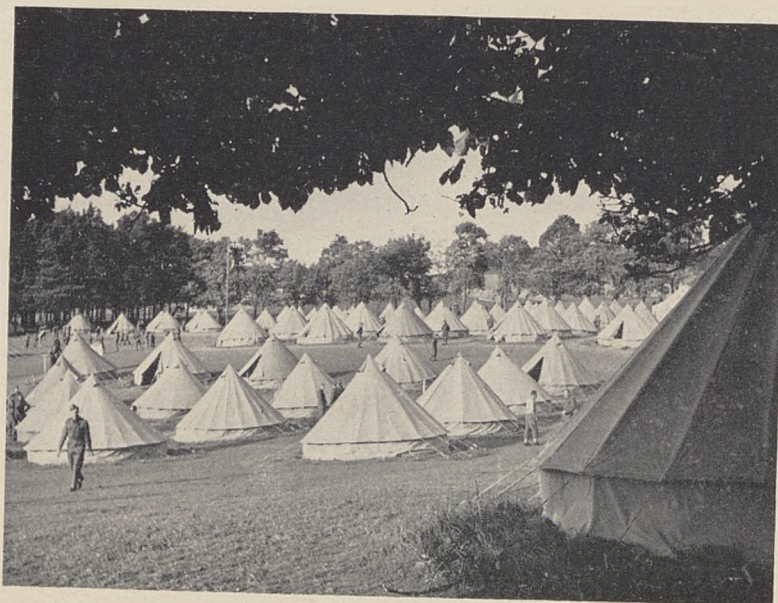
"Ladies, gentlemen and children, you will now go inland. Each of you will be the guest of a Polish family, either of people you already know, or of their friends, or just of Poles who have heard that in their long wanderings in evil times the Polish soldiers never found more friendly hospitality than in Scotland. They want to return this hospitality, and that is why we asked all who could come."



A WELL-DESERVED CIGARETTE



A RED LETTER DAY: MANOEUVERS



A BIT OF POLAND ON SCOTCH SOIL

(Continued from page 3)

resisted Russification. With German logic, all Polish pedagogical works are included, as in all of Poland no Polish school exists. The mere inclusion of the name Poland in the title of the book sufficed for suppression. Virtually nothing from Polish poetry, old or new, or from fiction, particularly historical fiction, remains. Of the best known and well-loved historical authors everyone has been banned, without regard to the literary value of their work or the period described. Likewise, the whole world of Polish poetry from the Renaissance through the great romanticists, to the later writers in the 19th century, is "Verboten"! Modern production has been thoroughly pruned, and prose writers have fared no better. Very little of 19th and 20th century literature has been left.

The History of Literature itself has not been spared. Anthologies and all works on the development of Polish literature have been ruthlessly destroyed.

A special story might be written on the efforts made by the Germans to suppress books for children and literature for young people. All the story tellers, beloved of our childhood have been confiscated. As with history and literature everything connected with geography and topography has been plucked out. Travel magazines and those devoted to country life have been confiscated together with all Polish geographies. The Gestapo, however, has surpassed itself in its anxiety to root out everything connected with the achievements of Poland during the twenty years of her independence from 1918-39. Everything connected with the economic life of modern Poland infuriates the Germans. This is true also of political thought, regardless of its tendency. There is a certain piquancy in the fact that all books on Russia, pro or con, have been banned also.

Likewise, all sets of the popular "Small Statistical Yearbook", all works of economists, all information about the new port of Gdynia or about Upper Silesia have been suppressed.

Even the sea has not escaped German censorship. All translations of *Joseph Conrad* have been confiscated, all scientific works, all naval literature, even all sailing stories. Everything connected with Poland's struggle for independence or with military history is of course taboo. Every single Polish book about aeronautics has been suppressed, including the enthusiastic books *Meissner* wrote to make Polish youth air-minded. Back of this there may be recognition of what Polish pilots have done in this war.

It was Victor Hugo who said of intolerance that

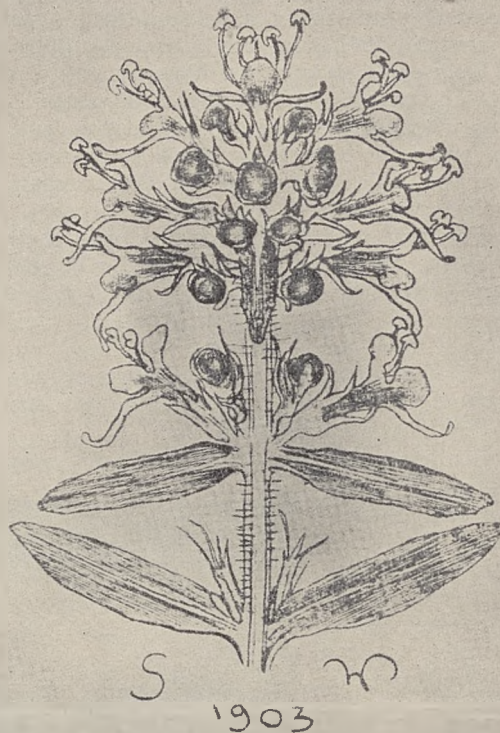
POLISH TEXTILE INDUSTRY

(Cont. from p. 9)

Bielsko manufactured high-quality cottons for table, bed and personal use.

The Germans have christened Lodz Litzmannstadt. However, it will take more than a change of name to make Poland's oldest industrial city a Teutonic stronghold. It will require the Polish working man's consent, and that they will never obtain.

WESELE



NAPISAŁ STANISŁAW WYSPIANSKI
WYDANIE TRZECIE NIEZMIENIONE

"WESELE" (THE WEDDING) by STANISLAW WYSPIANSKI
All Wyspianski's Works Are Banned by the Germans

"if it had the mind of mankind open before it, it would proceed to make erasures". Hitler has determined to blot Poland from the mind of man and to do it, is destroying Polish books on a scale hitherto unknown in the whole history of European civilization. Together with the nation, that faces extermination, Polish thought, as recorded in literature, is in the greatest danger. It is being persecuted and destroyed like the whole Polish civilization, because it bears witness to the greatness of the nation's culture, to its national heritage, because its voice re-echoes through ages and generations.

POLAND'S RAILROAD ACHIEVEMENTS (Cont. from p. 8)

from a fireproof chamber at the other end of the car.

... When you return tired from a day's outing what is more refreshing than a bath? Then a hearty meal followed by the latest American movie in the next car. After the film dancing goes on till you are ready for a nightcap and "so to bed". Next morning you wake up in your home town, fresh and ready for the week's work, after an enjoyable week-end.